1: Federal W-5 (no date) 1986
NN23 Sea Islanders NN23
Georgia



Walking sticks (Plate IIIa, IIIb) were brought to our attention. One had a lizard carved on its handle,* while the likeness of a snake twisted its body realistically about the length of the stick.[50, 70a-h] On a similar stick of dull, yellowish wood the tense, erect head of the large reptile which wrapped itself about the cane formed the handle.[50] In the gaping mouth was held a ball. Even the smallest detail had been delicately and artistically executed. We could learn little of the history of the stick except that it had been carved many years ago by an old Negro who had given it to the present owner and soon afterward moved away from the section.** The snake decorating [50] a third cane had eyes of rhinestones [41c] which gleamed and flashed as the stick was moved about.†

Crude hand-carved wooden table utensils were in use in several households.[70a-h] We were shown a fork (Plate IIc) with only two prongs set wide apart on the far sides of the base. One of the spoons (Plate IIc) was about the size of an average tablespoon, but with a bowl of considerably greater depth.‡

One Negro showed much ingenuity in the carving of a linked chain § with a box-like object attached (Plate Ia). Inside the box was a small wooden ball. This entire contraption had been made from one solid piece of wood.[70f-h] Another man employed his spare time in the carving of small wooden dolls, jointed and so designed that they could stand alone.[41e-i] §§

An old Negro (Plate V) living in very poor circumstances owned a number of interesting objects.‖ These he said he had inherited from a grandfather who had come to this country from Santo Domingo, West Indies. Among the ob-

* *Made by and property of William Brown, Florence Street.*
** *Property of Henry Haynes, 41st and Harden Streets.*
† *Crawford Smith, 1704 Ogeechee Avenue.*
‡ *Made by and property of Alfred Wilcher, 610 West 31st Street.*
§ *Ibid.*
§§ *Made by and property of Marion Ralph, 2411 Harden Street.*
‖ *Julian Linder, 612 West 36th Street.*



A, [See Category 322, plates following p. xxxii-C, B, & A--Analyst]
B, [See Category 142, plate following p. xxxii-E--Analyst]

2: Jones-Jackson L-5 (1973-1986) 1987
NN23 Sea Islanders NN23
South Carolina



slowly pulled his fist apart to suggest a slow stretching process, saying, "Stretch out, stretch out, stretch out." Then, in a sweeping motion, he tightened his fist and with one violent jerk emphasized the king snake's ultimate quick, spasmodic motion.

Mr. Mickell is a great talker. The speech samples I obtained from him ranged from childhood experiences to tales of the bizarre. He is a good singer and participates in the shouts with enthusiasm. But the outstanding feature in his repertoire is a collection of dozens and dozens of riddles. Riddling is a pastime activity common among the older Sea Island men and women. In fact, Mr. Mickell and one of his close friends often sat for hours telling riddles until one or the other ran out of riddles to tell.

Without a doubt, *Aneatha Brisbane, Miss Myma*, is my closest link to the Sea Island communities. She was born in a shanty, still standing on Wadmalaw Island, and never really ventured far from the site on which it now stands. Her mother lived in the shanty before Miss Myma was born, and when she died, Miss Myma continued to live there until she purchased a one-bedroom trailer some fifteen or twenty years ago. The trailer was a weather-beaten shell of a home consisting of a living room, a kitchen, and a bedroom. It had no running water, no electricity, and no toilet, though it was equipped with appropriate connections. I soon understood that while these things are primary for survival for most Americans, to stay on the Sea Islands I had to be ready to live without them. I learned to adjust my eyes to the kerosene lamp that Miss Myma lit so that I could read after nightfall. I learned to make sure that we got wood in to burn in the potbellied wood stove to warm the house in the cool mornings. I learned that if I filled a number-three tub with water from a neighbor's well in the morning and set it in the hot island sun all day, the water would be just the right temperature for a refreshing bath in the evening.

Miss Myma is a very sophisticated-looking woman, with high cheek bones, reddish brown skin that she says she acquired from the Wadmalaw Indians, and the most beautiful white hair I ever saw. She is naturally friendly, smokes a pipe, and is said to have been very lively in her younger days. She is soft-spoken and generally restrained in her language (though I have heard some of her women friends use words which would make the vulgarest of men shrink in shame). Her manner can be deceiving, however. I observed her once in an argument with

[TEXT CONTINUED ON PAGE 62]

2: Jones-Jackson L-5 (1973-1986) 1987
NN23 Sea Islanders NN23
South Carolina



53 Where all wicked *Wicked*
796 Shall cease *Cease, cease! Yes Lord!*
All weary soul *All weary soul!*
Shall be at rest *Rest!*
Jesus said
I am the Bread *I am the Bread. The Bread. I am the Bread*
Of Life
Let us Pray *All right! Yes sir! Yes Lord! Let us pray!*
. . . . . .

538 Gullah Tales Exemplifying Audience Participation

(524) RIDDLER: Round like a top. Deep like a cup.
Mississippi river ain't full em up!

RESPONDENT: A sifter (strainer)

The reply from the audience is as germane to the Sea Island tales as it is to the prayers and sermons. However, the relaxed social atmosphere in which tales are told permits more exchange between speaker and listener than does the more orthodox surroundings of the prayers and sermons. The storytellers are not set apart from the group by a sacred podium or some other feature used to separate participating service members from the rest of the group. The listeners are therefore free to inject words and phrases, utter clarifying remarks, make gestures, or even help the teller along with his tale if appropriate. These interactions are very subtle and in no way interfere with the performance of a good tale. Likewise, no good tale can be told without the responses of an active audience, and no good tale can be told without the traditional "warming" period to create the right atmosphere. Like the prayers and sermons, the tales are usually preceded—if there is an audience present to act as respondents—by songs, spiritual or otherwise, and then by games, riddles, jokes, and dozens. As previously mentioned, the friendly teasing relaxes the audience and serves the same purpose as the *akuko eji awake nti* in Igbo: it prepares the group

4: Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
South Carolina
Johns Island

*Rev. U. L. Brewer*

## I BEEN SWALLERIN' BITTER PILLS

159
735

I been swallerin' bitter pills and chewin' dry bones. In the old days they just give me cornbread and sweet potatoes, but still I could plow the hell out of their mules.

*Mrs. Isabel Simmons*

## THAT'S THE WAY I COME UP IN THIS WORLD

159

I come up in a hard time, and I still having a hard time. I was the oldest one in the house, and I had all the work to do. When I was small they put me to tend corn—ten cents per task. Some day I do five task, some day I do six. Tend 'em. If there's two stalks in a hill you kill one off. In September we go and pick some weeds we call Morning Glory.

(243)
(859)

159
•524

Sometime I use to have time to play on Sunday evening, but I couldn't go no place. I couldn't go no further than the house. I get cornstalk and make corncob dolly and play with dirt and spoon. I never went to no dance. My mother didn't allow us to leave the house. When they do have something like the Fourth of July or Labor Days, a big drum come from the city. Play drums and horn.

(529)

That's the way I come up in this world.

41 Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
South Carolina
Johns Island

159 584 was there. I didn't have no partner to pick up potato with, so he say, "Come on; I'll be your partner." So we was partner for the day, picking up potato until over with. And when I get 'round about fifteen, sixteen years old, he come to my house and ask my mother can he keep my company. My mother ask me, will I accept it. First I say I don't know. So he come back and come back. And finally he wrote my mother a letter. Mother call me, she ask me, will I accept Arthur Lee company. So I say yes.

Those years keeping company I doesn't go out with no fellas, but I does see other boys, talk to them, go out to a party my brother be along. But I never love but one, and that's the one I get married to.

159 464 Now I'm twenty-five. I have five children. I work from seven in the morning 'til five-thirty in the evening—five days a week doing kitchen work. I mind five children, and when I get home I got to take care of five of my own.

My husband leave home 'bout six in the morning for he to wait on the road for a ride to go to work. He don't have he own transportation. He works out on contractor job, 'round about four years now.

(465) It's tough to raise five children—sure is. My husband make 'round thirty, sometime forty dollars a week. And if it rain he don't bring in that because he don't work. I get paid for holiday when I'm off, but my husband don't get paid. He just have to wait it out. My mother used to take care of (855) the children that aren't in school before the house burn down, but now I don't have anyone to take care of them. I have to stay off from work and start all over housewife again.

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• 524

4: Carawan & Carawan R,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
South Carolina
Johns Island

*Mrs. Janie Hunter*

**STORIES**

517
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When we was small, we didn't low to go no place, but we have all we fun at home. On weekend when we do all work what told to us and after we finish work at night, we sit down and we all sing different old song, and parents teach us different game and riddles. We go and cut the wood and wrap up the house with green oak and muckle wood, then we all stays by the fire chimbley and listen to stories.

41 Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
South Carolina
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538
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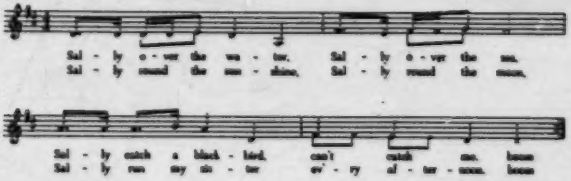
*The Hunter and Pinckney children*

**SALLY ROUND THE SUNSHINE**


Sal - ly a - round the sun - shine, Sal - ly a - round the sun,
Sal - ly round the sun - shine, Sal - ly round the moon,
Sal - ly catch a black - bird, can't catch me, boom
Sal - ly run my sis - ter ev - ry al - ter - noon, boom

4: Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
South Carolina
Johns Island

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539

SOLO: Annie?
GROUP: Ma'am?
SOLO: You been to the wedding?
GROUP: Yes, ma'am.
SOLO: Did you get any cake?
GROUP: Yes, ma'am.
SOLO: How nice that taste?
GROUP: Nice, nice.

Annie?
Ma'am?
Did you been to the wedding?
Yes, ma'am.
Did you get any wine?
Yes, ma'am.
How nice that taste?
Nice, nice.

Annie?
Ma'am?
You see my turkey?
Yes, ma'am.
Which side he game?
So, so.
Will you help me catch him?
Yes, ma'am.
Get ready, let's go.
ALL: Shoo turkey, shoo, shoo,
Shoo turkey, shoo, shoo,
Shoo turkey, shoo, shoo,
Shoo turkey, shoo.

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*Miss Yvonne Hunter*

## A LOT OF KIDS PLAY THOSE GAMES

I learn some songs and games from my mother, some from my brother, and then I learn some in school. A lot of kids play those games. Mostly girls. Kids that are seven, eight, nine, ten, eleven, twelve play. There are some that don't like to play the games.

533
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It's no music teacher at school. Our teacher have times for teaching songs. They have piano. When Mama teach us songs, she teach us until we learn it good.

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4: Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
South Carolina
Johns Island

[p.116]

4: Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
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Johns Island

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4: Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN2
South Carolina
Johns Island

*Mrs. Janie Hamlin*

## I FOUND OUT I HAD SOMETHING I DIDN'T KNOW I HAD MYSELF

177
484

When we started to travel, we had a lot of criticism. Everyone didn't like it, but that didn't stop me. They didn't understand. I try to let them know that when we're doing these different programs, it really establish Johns Island. We put Johns Island on the map.

And I was carrying my children since they was six and seven years old. My children hardly be bashful. They really experienced something and they learned a lot. They went to Rhode Island twice, they went to New York. And several times to the Smithsonian in Washington. They learned to face people and be what you are.

I enjoyed every bit of it. The travel taught me a lot. I saw places I wished for many years I could see. My dream did come true. When I was young I hoped I could travel and see something, and I did. I learned something in traveling that I never learned in school. You couldn't tell if we were black or white from the treatment we got. That means a lot. Treatment is what cause love.

So I feel good about it because I could show somebody something that they didn't know. Although they finished college and have education, I feel like I have something that they wanted. I found out I had something I didn't know I had myself. And that makes me feel like going on with it. And if there's anything I can do to help somebody learn something they don't know, I'll be glad to do it.

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302
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4: Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
South Carolina
Johns Island

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(Chorus)
Honey in the rock, got to feed God children,
Honey in the rock, honey in the rock,
Honey in the rock, got to feed God children,
Feed every child of God.

Satan mad and I so glad,
He missed the soul that he thought he had.
Oh, the Devil so mad and I so glad,
He missed the soul that he thought he had.

(Chorus)

Oh, 'member, hush little baby don't you cry,
You know that your mother is born to die.
Oh, 'member, hush little baby don't you cry,
You know that your mother is born to die.

(Chorus)

Oh, children, one of these mornings I was walking 'long,
I saw the grapes was a-hanging down,
Lord, I pick a bunch and I suck the juice,
It's the sweetest grape that I ever taste.

(Chorus)
Oh, honey in the rock, got to feed God children,
Honey in the rock, honey in the rock,
Honey in the rock, got to feed God children,
Feed every child of God.

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[p. 233]

9: Parrish B-4,5 (ca.1916-1941) 1942
NN23 Sea Islanders NN23
Georgia
St. Simon's Island



## GO ROUN' THE BORDER SUSIE

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The action in this ring-play is directed by the verses. While the first verse is sung, the players join hands in a circle and swing to its rhythm. In the next verse "That turtle dove started," indicates that a girl has begun to move within the ring. "Out goes the hornet," is the signal for a boy to follow her. With "Hist the windah," the players lift their clasped hands. First the girl weaves in and out of the circle, between the uplifted arms. The boy follows suit. "Don't miss no windah," explains itself, and the last verse, "Close in d' 'semble," means to close the window when the boy and girl are both on the outside. The fun then begins, and the chorus may need to be sung several times while the hornet attempts to catch the turtle dove, who turns in one direction, and then in another, to avoid capture:

Chorus: Go roun' the border Susie
Go roun' the border Susie
Go roun' the border Susie
That long summer day.

Out goes the hornet, shoo down my little one
Shoo down my little one, shoo that day
Out goes the hornet, shoo down my little one
Shoo down my little one, long summer day.

That turtle dove started, shoo down my little one
Shoo down my little one, shoo that day
That turtle dove started, shoo down my little one
Shoo down my little one, that long summer day.

Hist the windah, shoo down my little one
Shoo down my little one, shoo that day
Hist the windah, shoo down my little one
Shoo down my little one, that long summer day.

Don't miss no windah, shoo down my little one
Shoo down my little one, shoo that day
Don't miss no windah, shoo down my little one
Shoo down my little one, that long summer day.

Close in d' 'semble, shoo down my little one
Shoo down my little one, shoo that day
Close in d' 'semble, shoo down my little one
Shoo down my little one, that long summer day.

9: Parrish B-4,5 (ca.1916-1941) 1942
NN23 Sea Islanders NN23
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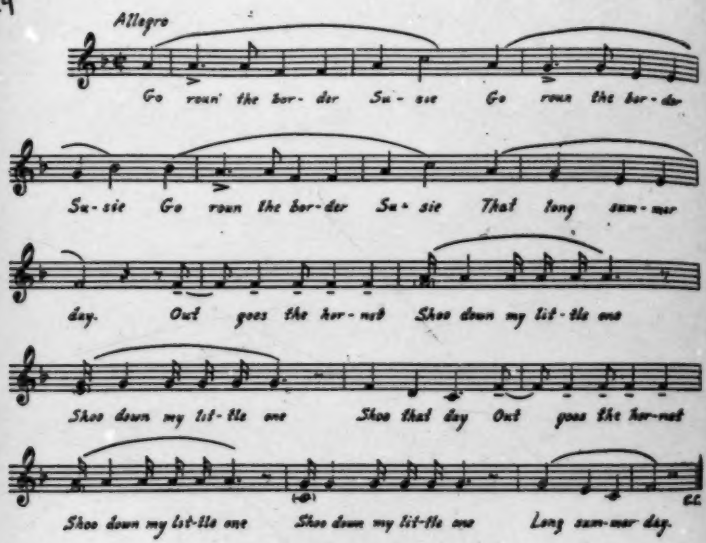
17. GO ROUN' THE BORDER SUSIE

Allegro
Go roun' the bor- der Su - sie Go roun the bor - der
Su - sie Go roun the bor - der Su - sie That long sum - mer
day. Out goes the bar - net Shoo down my lit - tle one
Shoo down my lit - tle one Shoo that day Out goes the bar-net
Shoo down my lit-tle one Shoo down my lit-tle one Long sum-mer day.

Repeat Chorus: Go roun' the border Susie
Go roun' the border Susie
Go roun' the border Susie
That long summer day.

[p. 98]

9: Parrish B-4,5 (ca.1916-1941) 1942
NN23 Sea Islanders NN23
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## SANGAREE

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(524)

This ring-play varies in action wherever I see it done. For that reason I will attempt no description. The tune, however, always remains the same:

If I live
Sangaree.
Don' get kill'
Sangaree.
I'm goin' back
Sangaree.
Jacksonville
Sangaree.

Chorus: Oh Babe
Sangaree.
Oh Babe
Sangaree.
Oh Babe
Sangaree.
Oh Babe
Sangaree.

If I live
Sangaree.
See nex' fall
Sangaree.
Ain' goin' t' plant
Sangaree.
No cotton at all
Sangaree.
Repeat Chorus:

Chicken in the fiel'
Sangaree.
Scratchin' up peas
Sangaree.
Dog on the outside
Sangaree.
Scratchin' off fleas
Sangaree.
Repeat Chorus:

9: Parrish B-4,5 (ca.1916-1941) 1942
NN23 Sea Islanders NN23
Georgia
St. Simon's Island



## SHOUT JOSEPHINE SHOUT

533 539 Julia remembered this verse from her youth on St. Simon's—with a fragment of another from the same song:

Josephine! Ma'am?
Don't you hear y'o' mammy call you
Why don't you go an' see what she want?
Josephine! Ma'am?
Want to shout? Yes, ma'am.
Shout Josephine—Shout—Shout!
Shout Josephine—Shout!

Get a hump on y'o'self you red-eye' devil
Get a hump on y'o'self you big-eye' coon!

524 526 Years later, at Broadfield, I found that the verse given above was the chorus of an amusing play song, with pantomime, which is related to both the ring-play and the solo dances. "Josephine! Ma'am?" is sung first as is usual; the leader then tells where the pain (or ornament) is located and the participants instantly try to place their hands on the spot named:

Pain in the head—Shout—Shout!
Shout Josephine—Shout!
Pain in the back—Shout—Shout!
Shout Josephine—Shout!
Pain in the neck—Shout—Shout!
Shout Josephine—Shout!
Pain in the hip—Shout—Shout!
Shout Josephine—Shout!

Josephine
Ma'am?
Want t' shout?
Yes ma'am
What time?
Right now.
Shout Josephine
Shout!

Pain in the toe
Shout! Shout!

9: Parrish B-4,5 (ca.1916-1941) 1942
NN23 Sea Islanders NN23
Georgia
St. Simon's Island



### STICKIT BALL A HACK

533 Like "Ham Bone," "Ball the Jack" and "Juba dis an' Juba dat," this curious song is half-spoken in a lively fashion, to rhythmical hand clapping. When the verse is finished "Then you kick it off":

(539)

Jack t' the rack back
Stickit ball a hack
Low ball high ball
Scallion jack.

### HAM BONE HAM BONE

533 524 (115) As is obvious, twelve-year-old Maria's version of these rhythmical lines is modern. Luck was with me when I found George, another twelve-year-old, who could give the older verses which are recited in the same way—alternated with similar patting. The only difference is that Maria balances herself on one foot; with her left hand she holds her cotton skirt tight around the "ham bone" section of her anatomy, places her right foot on the other leg below the knee and with her right hand deftly smacks out the intricate rhythm on her "rusty butt." [10] George, however, takes the line of least resistance, and leans with his back against a wall. However, in that position he is able to lift his "ham bone" a little higher and do a rather more complicated bit of patting. His hand flies back and forth like a shuttle between his chest and his rump.

These are Maria's words:

(539)

Ham bone ham bone pat um on uh shoulder
.....[11]
Gimme a pretty girl show y'u how t' hold her
.....
I went down town one day
.....
I went with my mother—too.
.....
My mother bought me a billy goat
.....
If my billy goat don't butt
.....
Momma goin' to beat my rusty butt
.....

[10] The night she wore a corduroy skirt, the patting could not be heard and her performance missed fire.

[11] These dots represent patting.

9: Parrish B-4,5 (ca.1916-1941) 1942
NN23 Sea Islanders NN23
Georgia
St. Simon's Island



As far as "I went with my mother—too" the lines are repeated, but when it comes to enumerating what she bought, there is this change:

My mother bought me a radio
.....
If my radio won't play
.....
Momma goin' t' beat my NRA
.....

George's lines, which are clearly of an older vintage, are given in the time-honored question and answer manner of Africa. Half-way through they merge into an old play song:

Ham bone ham bone wha's you bin?
.....
All roun' the worl' an' back agin.
.....
Ham bone ham bone what'd y'u do?
.....
I got a chance an' I fairly flew.
.....
Ham bone ham bone where you stay?
.....
I met a pretty girl an' I couldn' get away.
.....
Ham bone ham bone what'd you do?
.....
Hopt up to Miss Lucy's doo'.
.....
Ax Miss Lucy will she marry me?
.....
I wouldn't care if poppa didn't care.
.....

At this point George uses the narrative of the old play song: "Brother Froggy went to town—Un hunh!" [12]

[12] *Brother Froggy went to town—Un hunh, Un hunh!*
*To buy his wife a weddin' gown—Un hunh, Un hunh!*
*What y'u goin' t' have de weddin' teas'?—Un hunh, Un hunh!*
*Two big bread an' not a bit a grease—Un hunh, Un hunh!*
*Firs' come arroun' wuz Mr. Bug—Un hunh, Un hunh!*
*He fell in de lemonade tub—Un hunh, Un hunh!*

9: Parrish B-4,5 (ca.1916-1941) 1942
NN23 Sea Islanders NN23
Georgia
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Nex' come in wuz Mr. Snake
.....
Pattin' all round' dat weddin' cake.
.....
Nex' cum in wuz Mr. Bug
.....
Hoppin' all roun' dat whiskey jug.
.....
Nex' come in wuz Mr. Tick
.....
He ate so much till it made 'im sick.
.....

The youngster said he knew many more verses, but these are more than enough to show how lines of proper length can be utilized.

533
539
535

JUBA DIS AN' JUBA DAT

Juba dis an' Juba dat
An' Juba kill d' yalla cat
An' get over double-trouble
Juba!
She served d' meal
She gimme d' husk
Cooked d' bread
She gimme d' crus'
She fried d' meat
Gimme d' skin
That's 'e way momma
Took me in
Now Juba! [13]

By rapidly crossing his hands to first one knee and then the other, Snooks pats out an intricate rhythm to the above staccato lines. When he gets to "Now Juba!" he does some clever footwork that matches the coördination of his hands.

(Illustration 11) A

[13] *Maude Cuney Hare in* Negro Musicians and Their Music *says that the dance Juba is known to be over a century old. Cable in his "Creole Slave Songs" mentions that "The guiouba was probably the famed juba of Georgia and the Carolinas."*

A. [For Illustration 11, see Category 535, plate facing p. 65--Analyst]

10: Johnson S-4,5 (no date) 1930
NN23 Sea Islanders NN23
South Carolina
St. Helena Island



539

XXI

CLOSING VERSES

1.

I step on a tin,
De tinnin ben',
Dat's de way
My story en'.

2.[19]

I step on de lane
An' walk wid a cane,
An' dat's de way
My story en'.

RIDDLES

524 Several hundred riddles are in circulation on St. Helena. The children can recall amazing numbers of them, especially when riddle contests are held. Some of them can make up new ones indefinitely under the stimulus of competition.

524 179 For the most part the riddles seem to be of European descent, although in many instances it is difficult to say whether one is African or European. Certainly some of them sound more like the African discussion riddles than the ordinary English riddle. For example, a boy relates that a girl was saved from drowning by three men. Trackwell traces her to the river, Divewell recovers her from the water, Breathewell breathes life back into her. "Which one," asks the narrator, "has the best claim to the girl?" Then an argument takes place, sometimes, but rarely, ending in agreement on one of the three. There

[19] I encountered this only once, in a story told by a girl at Land's End School.

10: Johnson S-4,5 (no date) 1930
NN23 Sea Islanders NN23
South Carolina
St. Helena Island



is also a figurative type of riddle which is scarcely a riddle from the white child's point of view but which is very much like the African figurative questions. For example, the riddle, 524 • 177

A rose in de gyaa'den an' a rose outside, what one you take? *Ans.* Rose in de gyaa'den is married gal, rose outside single gal,

is the same sort of thing as the following African riddle:

The tree in our yard gives shade only to our neighbors. *Ans.* A virgin. She is not of use to men of her own family.

Many of the riddles are of rather recent origin and have been brought in by visitors and immigrants, by joke books, advertising booklets, and the like.

All of the riddles collected on St. Helena cannot be reproduced here, but enough may be given to show the range and variety of this type of folklore. 524

1. Horse in de stable an' mange (mane) outside, or Horse in de stable an' reinge (reins) outside. *Ans.* 'Tatuh in de bed an' de wine (vine) outside.

2. Chip cherry up, chip cherry down; no man can climb chip cherry tree. *Ans.* Smoke.

3. Black hen set on de red hen's nes'. *Ans.* Pot on de fiah.

4. White man on a red horse back. *Ans.* Teet' on de gums.

5. Somet'in' holler all day an' holler all night. *Ans.* Tree holler.

6. Grumble all day an' grumble all night. *Ans.* Grummle (i.e., groundmole).

7. Go t'rough a tree an' leave e' guts behin'. *Ans.* Needle an' t'read t'rough de cloth.

8. One hun'ed windows an' no do'. *Ans.* Fish net.

9. If deh a hun'ed room, 'e go t'rough 'em all. *Ans.* Broom

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• 524 10. Somet'in' you plant one an' a whole lot get up. *Ans.* Peanuts.

11. Barks here and bites yonder. *Ans.* Gun.

12. Go up green an' come down ripe. *Ans.* Watermelon.

13. Fattes' t'ing in de worl'. *Ans.* Light'od (Lightwood, or fat pine, used by the Negroes to kindle fires.)

14. Hard all aroun' an' sof' in middle. *Ans.* Bed.

15. I went to London Bridge an' meet a man a-standin'. I shake 'e han' an' suck e' blood an' lef 'um still a-standin'. *Ans.* Pump.

16. Once I was walking along I meet a man a-standin', I cut 'e t'roat an' suck 'e blood an' leave 'im still a-standin'. *Ans.* Bottle o' soda water.

17. What come up to de do' but don' come in? *Ans.* De pat' (path.)

18. A crowd of little mans livin' in a flat-top house. *Ans.* Matches in a box.

19. Somet'in' live on two en', dead in middle. *Ans.* Man plowing wid oxen.

20. My fadder had a house, an' nobody cyan' count de windows in it. *Ans.* A net.

21. If ship stern wort' t'ousan' dollahs, what de head come to. *Ans.* De wharf.

22. Roun' as a dollar, busy as a bee. *Ans.* A watch.

23. Big at bottom, small at top.
In de middle go flippety flop. *Ans.* Churn.

24. Whitey sen' whitey to run whitey out o' whitey. *Ans.* White man sen' white boy run white cow out o' cotton fiel'.

25. If my ring drop in middle o' ocean, how I git it out? Ans. By love.

26. I meet a man, ax his name. He tell me look his walkin' rod. *Ans.* Rattlesnake.

27. What got two look-about, one lick-about, fo' run-about, two stiff-stander? *Ans.* Cow.

28. Wood
John
Mass.

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Can you make out the name and address? *Ans.* John Underwood, Andover, Mass.

29. Black man sets on white man's head. *Ans.* Black hen on nest o' aigs.

30. Once I was going up the hipple steeple,
I met a crowd of little people.
Some was white and some was black,
Some was the color of ginger snaps. *Ans.* Ants.

31. I went upon my father's grave, I ate his meat and suck his blood and threw his bones away. *Ans.* Watermelon.

32. A man rode across a bridge and Yet he walked. *Ans.* Yet is dog's name.

33. Two sisters in upstairs window and they can't see each other. *Ans.* Your eyes.

34. I am here alone. I have one leg, one hand, and one eye. They left me here by myself because I cannot walk, but sometimes they will come and shake my hand, and out of my mouth I will spit. Some of my sisters and brothers spit so slow, people hate to shake their hand. I am very swift. I will spit a bucketfull so quick that some people don't believe it. The longer you shake my hand the cooler I get. Can you guess my name? *Ans.* A pump.

35. Me riddle, me riddle, me ree go right,
Guess where I sleep las' Friday night.
Up in an ol' oak my hea't was ache
To see what a hole de ol' folks make.

*Ans.* Woman had date to meet man under tree. She come early an' go up in tree. Man come an' dig hole—he meant to kill her an' bury her. When he lef', she gone home an' made dis riddle.

36. Man got t'irty-one cow to carry 'cross bridge two time a day to water. How much foot go t'rough de gate? *Ans.* Two, cause man got feet, but cow got hoof.

37. Flower of Virginia, fruit of Spain,
Two meet together in shower of rain.
Put it in a bag and tie it wid a string,
If you guess dat riddle I'll give you a pin.

*Ans.* Dat's a man and woman, married. Dey kissin'.

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• 524 38. Somethin' open like a barn door an' shut like a trap. You guess every riddle but you never will guess this. *Ans.* An umbrella.

39. What is las' t'ing you take off 'fo' you go to bed? *Ans.* Take foot off o' flo'.

40. Black within, red without,
Four corners round about.

*Ans.* Chimney.

41. Scrooked as an arrow, busy as a bee. *Ans.* Creek.

42. As I was goin' 'cross a fiel' o' wheat
I pick up some'tin' good to eat.
It was neither fish, flesh, nor bone,
But I kept it till it walked alone.

*Ans.* Egg.

43. What goes up white an' comes down yellow? *Ans.* Egg.

44. Constantinople is a hard word to spell. Can you spell it in two letters? *Ans.* I-t, it.

45. Crooked as a rainbow, t'iefin' (thieving) as a cat. *Ans.* Snake.

46. Once I was going to London Bridge, I met a man and a crowd of ladies and gentlemen, and I couldn't tell the ladies from the gentlemen. *Ans.* Ants.

47. Who always sit with his hat on before the queen. *Ans.* The coachman.

538 PROVERBS

1. Take cyare mo' bettah nor be sorry.
2. 'Mos' kill bird don' make soup.
3. Singin' in the mornin', hawk catch you befo' night.
4. Young folks listen what old folks say when danger keep out of the way.
5. Everything good to hear is not good to talk.
6. Ev'ry grin-teet' don' mean laugh.
7. Ev'ry shut-eye don' mean sleep.
8. A good run is better than a bad stand.

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9. Don' take no mo' on yo' heels dan you can kick off wid yo' toes. 538
10. Feed you wid corn, choke you wid de cob.

### TOASTS, RHYMES, AND GAMES

The young people know quite a few "toasts," play rhymes, game songs, and the like. Sometimes even an adult will respond to a request to "say a piece" at a party by giving a bit of child's verse. On one occasion a man recited in a formal manner a little piece beginning, 524• 538 (539)

> My pretty pink, I really think
> That you and I should marry.

Some of the rhymes and games are very old, having been brought over by the English. Others are of recent origin and introduction. Some of the rhymes, for example, are survivals of ante-bellum minstrel verse, and a few are attempts at original verse. (177)

#### *Toasts*[20] 273 514 516 539

I

Some water I hol' in dis glass
Between my finger an' t'umb.
If I don' drink it all,
I lef' you some.

II

The rose is red
An' violets are blue,
Honey is sweet
An' so are you.

[20] For four other toasts, see Parsons, p. 176. For numerous American versions of children's games, rhymes, etc., see W. W. Newell, *Games and Songs of American Children*.

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Where are you going, Mary?
You look so contrary.

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*Play Rhymes and Games*[23]

I

Eeny, meeny, miny, mo,
Ketch a neighbor by 'e toe,
If 'e holler, let 'im go.

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II

Ink stink, tobacco stink,
Ketch a neighbor by his toe,
If he holler, let 'im go.

III

Eeny, meeny, dilly, deany,
Hit um a lick an' John de guney.
Time, time, American time,
Eighteen hundred an' ninety-nine.

IV

Cod fish, cod fish,
How many cod fish do you wish?
Four spell four an' you're clean out
Wid yo' mudder dirty dish clot' in yo' mout'.

V

William, William, thrumble toe,
He's a good fisher man.
Ketches hen, put um in de pen.
Wi', bri', limber lock,
T'ree geese in a flock,
One flew eas', one flew wes',
One flew over de cuckoo nes'.
O-U-T spells *out*,
You ol' dirty dish rag, *you!*

[23] I-VII are counting-out rhymes. No. VIII is a hide-and-seek form.

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VI

Once I went up the heeple, steeple,
Met a crowd of little people.
Some was white, some was black,
Some was the color of ginger snaps.
O-U-T spells *out*, and you are clean out,
With your mother dirty dish rag in your mout'.

VII

Mother ketch a flea,
Flea die,
Mother cry,
Out go *she*.

VIII

Three little horses in de stable,
One fell down an' skinned his nable.
All ready?
Not yet.
All ready?
Not yet.
Ready, ready?
I'm comin', I'm comin'.

IX[24]

Little gal? Yes, mam!
Won't you go wid me? Yes, mam!
To Tennessee? Yes, mam!
For to hoe some cotton? Yes, mam!
Will you hoe it good? Yes, mam!
Did you went to de barn? Yes, mam!
Did you get any eggs? Yes, mam!
Did you carry it to de cook? Yes, mam!

[24] In this and the one following, the children move in a circle around the leader who puts the questions, the circle making the responses. Sometimes they go through the words without forming the ring. All come in loud on the last line of No. X. For other ring games, see Parsons, pp. 199-203.

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To put it in de bread? Yes, mam!
Did you carry it up town? Yes, mam!
Did you shake it all round? Yes, mam!

X

What for breakfast? Bread an' butter.
Where is butter? Cat eat it.
Where is cat? In de wood.
Where is wood? Fire burn it.
Where is fire? Water out it.
Where is water? Ox drink it.
Where is ox? Butcher kill it.
Where is butcher? Dead an' gone
*An' buried in de ol' bone-yard!*

### *Game Songs*[32]

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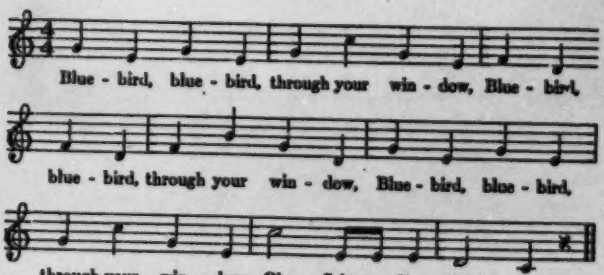
1[33]


Blue - bird, blue - bird, through your win - dow, Blue - bird,
blue - bird, through your win - dow, Blue - bird, blue - bird,
through your win - dow, Oh, John-ny, I'm tish - ed.

Chorus:

1. Bluebird, bluebird, t'rough yo' window,
   Bluebird, bluebird, t'rough yo' window,

[32] For other game songs, see Parsons, pp. 180-83.

[33] The players join hands and form a ring. As they sing the chorus, the leader weaves in and out of the ring, passing under the players' hands. At "take that little boy," etc., he puts his hands on the shoulders of a boy, and, as, the chorus begins again, the boy so indicated leaves the ring and goes with the leader. The process is repeated until all players have been touched and there is no ring left.

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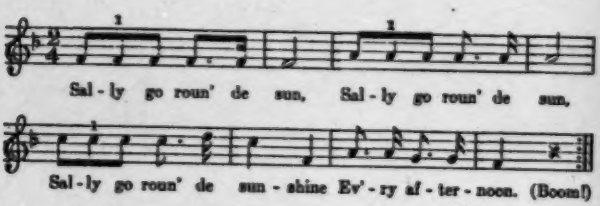
Bluebird, bluebird, t'rough yo' window,
Oh, Johnny, I'm ti-ahed [tired].

2. Take that little boy, pat 'im on the shoulder,
Take that little boy, pat 'im on the shoulder,
Take that little boy, pat 'im on the shoulder,
Oh, Johnny, I'm ti-ahed.

3. Take that little girl, pat 'im on the shoulder, *etc.*

II[27]




1. Sally go roun' de sun,
Sally go roun' de sun,
Sally go roun' de sunshine
Ev'ry afternoon.
Boom!

2. Repeat for other verses.

[27] The ring begins to move clock-wise, and at the word *boom* it stops with a jerk and goes around in the opposite direction. The tune, it will be noticed, is the same as *Farmer's in the Dell*.

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III[28]

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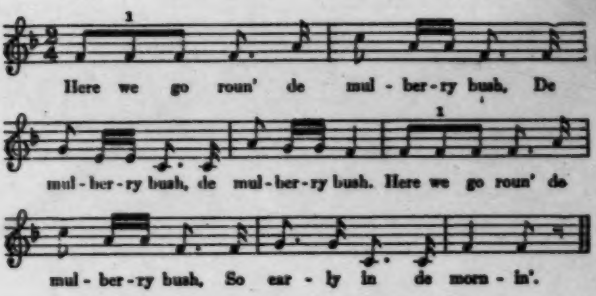


Chorus:

1. Here we go roun' de mulberry bush,
   Mulberry bush, mulberry bush .
   Here we go roun' de mulberry bush,
   So early in de mornin'.

2. Dis is de way we sweep our flo', *etc.*
3. Dis is de way we dus' our flo', *etc.*
4. Dis is de way we wash our face, *etc.*
5. Dis is de way we i'on our clo'es, *etc.*
6. Dis is de way we brush our hair, *etc.*
7. Dis is de way we brush our teet', *etc.*
8. Dis is de way we go to church, *etc.*

[28] Signs are made to indicate the various motions. There is no limit to the number of stanzas. At one school the children were singing an agricultural cycle in commemoration of Planting Week. They used such lines as: "This is the way we plow the land," "plant the wheat," "hoe the corn," etc.

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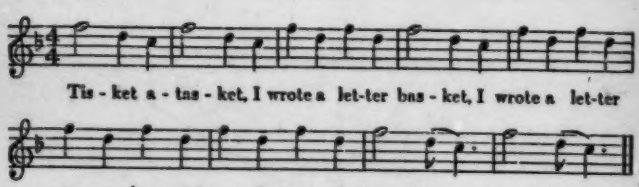
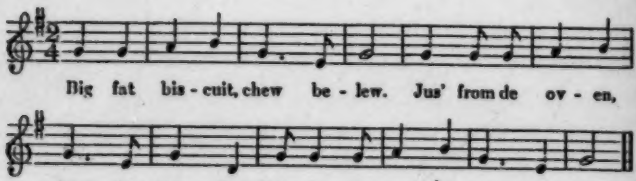
IV[20]




1. Tiskit, a-taskit, I wrote a letter basket.
I wrote a letter to my love an' on my way I dropped it.

V[30]




1. Big, fat biscuit, chew belew.
Jus' from de kitchen, chew belew.
Boy, jump over yonder, chew belew.

2. Big fat biscuit, etc.
Girl, jump over yonder, chew belew.

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## FOLK BELIEFS

In general it may be said that the folk beliefs of the Negroes of St. Helena Island are not different from the

[30] This is a form of drop-the-handkerchief. The players were not all sure of the words. Some said, "I wrote a little basket," others said, "I made a little basket." The latter would make better sense, but the majority sang it as given here.

[20] The player designated in the third line runs to the place indicated by the singers. Compare Parsons, p. 201.